

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 41 June 2015 FREE



**DUNCAN
EAGLES/PARTIKEL**

**DAVE WILLIAMS
TERRY PACK
JOHN HARRIS**

IN SESSION

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Hosted by the Wayne McConnell Trio
Wayne McConnell Eddie Myer Milo Fell

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Welcome to Meetup, welcome to Learning Jazz!

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SJM

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June 2015

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Cover photo by Rachel Zhang
Cover design: Stuart Russell

The Column: Eddie Myer

Smalls Is Beautiful



photo by Mike Guest

Last issue's column touched upon the meeting between enigmatic jazz innovator Ornette Coleman and controversial deconstructionist Jaques Derrida, and how the potentially seminal discussion between them had to be abandoned due to the intemperate heckling from the audience, much to the retiring philosopher's dismay. Coleman's reaction to the event is not recorded, but one might assume that as a veteran of the bar-walking R & B circuit of the 1940s he would be more than able to deal with a few rowdy highbrows - A.B. Spellman's book *Four Lives In the Bebop Business* records how after a particularly difficult show in Baton Rouge in the early 1950s 'he was assaulted and his saxophone was destroyed'.

By the time of his meeting with Derrida, Coleman's muse had taken him to the forefront of the avant-garde, exploring some of the further reaches of tonality and spontaneous free expression. Yet his musical journey had started in his native Texas playing conventional swing, blues and R&B, and as a result he absorbed the language of those iconic American forms. However far out his subsequent output, his formative influences remained, linking his music to the mainstream of what had become known since the turn of the century as jazz. He was a true iconoclast, but remained part of a tradition, a broad river of voices that flowed through him and beyond, absorbing his innovations so that the pull of his own particular current

could be felt as it passed on to the next generation.

This tension between tradition and innovation is a constant in jazz, and continues to stimulate lively debate as the music constantly redefines its place in the contemporary cultural landscape. A recent voice with a lot to say on the subject has been that of Spike Wilner, owner of the world-renowned Smalls Jazz Club in New York. As an incubator for new talent his club is on the frontline of the battle for the survival of jazz in the freewheeling capitalist society from which it was born, as the music balances on a knife-edge between cultural respectability and commercial neglect. Unlike the earlier generation on hard-bitten owner/managers he's also a musician himself, studying piano at the New School (where our own local boy Dave Drake is currently also hard at work), and has many interesting insights and opinions on the state of the music today. One particular concern of his is the continuity of the jazz tradition, and indeed its very identity. In a recent interview he says:

"I don't believe that improvised music is jazz. Improvisation is in all music and you can improvise anyway you like. Jazz is not only about improvisation. Jazz is a tradition, it's a feeling, just the way any music has a feeling. If you're a classical musician you play within the tradition of that music, if you're a bluegrass musician you play within the tradition of that music. The same for salsa music. If you're

a salsa musician and you go to a salsa gig and start playing with a rock feel they're gonna think you're crazy. Jazz is this kind of music where it seems to be acceptable that you can change all the feeling you want and still call it jazz. And everyone gets very angry about it. I don't believe that. I think that the essence of this music is the feel of the music which is: swinging, the blues, the foundation of the standard tunes that have become the basis of the improvisations, the language of the phrases, the bebop, the language of Charlie Parker and how it evolved. I think that if you wanna play jazz you have to investigate that language and that feeling and make it real, make it yours. Then you can change it if you feel like changing it."

And he goes further, identifying jazz as a tradition rooted in a particular time and place:

"In the last 20-30 years jazz has become very international. Artists all over the world appreciate the music and want to learn it. In New York you see the musicians from all over the world: Europe, Japan, Israel. The bebop tradition sometimes isn't very strong where they come from. They don't understand it, they don't get the sensibility of it - it involves the songs, phrases and language. In certain respects the music has changed by that but also the musicians change when they come here. Jazz has gotten from being a very insular music right from the cradle of the African-American culture to an international music that is open to everyone. Nonetheless, you still have to embrace that original intention. If you're not an African American person you have to at least be able to be sympathetic to that culture to the point when you can understand why it is. What is this feeling? What are the roots of this feeling? What do those phrases mean? Why are they played? It's like a language. When you

want you learn French you should probably go to France and live in Paris and then you can really learn it. It's the same with jazz. If you want to learn this music you can come to where it's spoken fluently. Here in this country, especially in New York, it's still fluent."

Now, this will not be welcome news to the countless players around the world who are unable for whatever reason to come and live in New York themselves, but still feel moved to add their voices to the tradition. And of course exactly who gets to define the tradition itself is a bone of considerable contention. It's worth noting that the jazz community did not unanimously embrace the innovations of Charlie Parker's bebop generation when they came along; Coleman and Coltrane endured as much hostility as approval when they initiated their own contributions. Nor are the roots of jazz undisputed. Wilner, like the still-controversially outspoken traditionalist Wynton Marsalis, identifies the triplet-derived rhythmic feel known as swing as being central to the African-American artistic tradition. There's a well-established tendency among commentators to claim that swing feel is uniquely associated with jazz, as a consequence of its African roots, for which it furnishes proof. Yet other musical styles of the African slave diaspora, such as Cuban Rumba and Bata, which can be more directly linked to existing African musical traditions, don't feature triplet swing. The musicologist Howard Goodall has pointed to the popularity of triplet feel in late-Victorian popular music - think *John Brown's Body*, *I do Like To Be Beside The Seaside*, or if that doesn't do the job, the Sousa marches as popularised by the Monty Python TV theme - and links this to the tradition of spoken English rhyme traceable as far back as *Humpty Dumpty Sat On A Wall*,

which is reliably dated to at least as far back as the 1650s.

The political dimension of cultural scholarship is well attested. Jazz has taken its rightful place as a crowning achievement of African-American culture, after a long battle against establishment hostility and prejudice, and there is perhaps no room for *Humpty Dumpty* in this narrative, except as the title of two very different tunes by Chick Corea and Ornette himself. We can acknowledge the importance of the tradition in defining and maintaining the identity of the music we love, and the central importance of the African-American culture in providing both its roots and its development to its most transcendent points. We can also see how the ability of jazz to expand and include the contributions from many different cultures into its melting-pot is

what gives it lasting universal appeal. Let's leave the last word to Spike Wilner, who has seen a lot of jazz in his time:

“In American society, success is about money and fame. But it's not what art is about. Art is a spiritual journey. Art is about self discovery, rigorous discipline. I believe that musicians need to embrace that especially with jazz. It's a spiritual music. The way a great jazz musician plays is being a vessel for something bigger. You're not thinking, you're reacting and the best jazz is just completely spontaneous. You don't know what's gonna happen - that's God coming through you. If you're clear it will be beautiful, if you're brilliant it will be brilliant, if you're dull it will be dull.”

You can read the whole interview [here](#).



SNOW DROP JAZZ

June 1
Simon Savage (sax)
Dan Sheppard (bass) Terry Seabrook (piano)

June 8
Terry Seabrook Piano Trio
Paul Whitten (bass) Peter Hill (drums)

June 15
Nigel Price (guitar)
Terry Seabrook (organ) and Alex Eberhard

June 22
Organ Trio
Andy Williams (guitar) Dave Cottrell (drums)

June 29
Julian Nicholas (sax)
Terry Seabrook (piano) Nigel Thomas (bass)
Peter Hill (drums)

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Letters Page: Response

Dear SJM,

Eddie Meyer's column has always been erudite, logical, well informed and interesting. However, this month I was taken aback by how it failed to grasp the real and serious issues at stake. By cancelling Gilad Atzmon's gig the RNCM has censored Gilad's performance on the strength of a racist lobby group. Eddie, for whom I have a tremendous amount of respect for, seems to be lauding political naivety. He implies that Gilad's views are controversial for the sake of controversy. This is just disrespectful by implying that Gilad's views are not sincerely held. (I have read his book on Jewish identity). Gilad is a musician of integrity who abhors the racism of the government of the state that he was born in.

Eddie says that the tactics of both the pro and anti Zionist groups "are equally as unwelcome". To treat them equally attributes equal worth to their causes. Israel has been stealing Palestinian lands since 1967. Some would say since 1948. Only last autumn a massive military assault on Gaza resulted in thousands of Palestinian civilians being slaughtered, maimed for life and their homes and livelihoods destroyed. At the end of it Israel, rather predictably annexed more land. The old fashioned word for this is imperialism. Israel carries this out through ethnic cleansing.

Many of us used to support the boycott of South Africa in the fight against apartheid. That was a racist regime that stopped black and white jazz musicians playing together as well as oppressing its black citizens. Israeli racism is no better and deserves the same resistance. Would Eddie have said the same things about the anti-apartheid campaign? Intelligent observers should surely differentiate between anti-racist and racist campaigns rather than assuming art is above all that?

And finally, by mentioning the Charlie Hebdo issue Eddie seems to fall into the trap of conflating anti-Semitism with anti-Zionism. This is a position that Israel encourages. Many anti Zionists are so because of their anti racist values. The most fervent anti-Zionists are Jews.

I look forward to Eddie's return to an incisive column in the next issue of SJM.

Steve Lawless

Hello Steve,

Thanks you for your kind comments about my column. It's very gratifying to hear that anybody actually reads it.

Unfortunately my last column, in which I discussed the recent cancellation of Gilad Atzmon's RNCM gig, did not satisfy you. Any article on a controversial issue will inevitably itself invite controversy. This is all the more true if the article has anything to do with the state of Israel, a subject upon which many onlookers in the UK have adopted intractable and irreconcilable opinions. The subject of my article was the intrusion of politics into the world of music; as I made clear, it was not my intention to be drawn into a debate on any single issue. If I describe Gilad's views as deliberately controversial, it is because they are; the anti-racist group Hope Not Hate are not alone in distancing themselves from him and his writings. However, the inference that I doubt his sincerity is entirely your own.

Your views on the Israeli-Palestinian struggle are obviously strongly and sincerely held but neither your interpretation of the situation nor your suggestions for an appropriate response are universally accepted; they represent a single, partisan body of opinion. Jazz has a tradition of attracting enquiring and free-thinking minds, and I trust that the readers of Sussex Jazz Magazine are sufficiently mature to acquaint themselves with the facts and to draw their own conclusions, without needing to be told what to think. It was my deliberate intention to tread a careful middle path; if the results do not satisfy the supporters of any one faction then I will have succeeded in this aim.

Thanks for your letter, and I hope you continue to read and enjoy my column,

Eddie Myer

If you would like to send a letter to
SJM, please email
sussexjazzmag@gmail.com



Duncan Eagles

Duncan Eagles has been a stalwart on the London jazz scene for the past few years. Ahead of Partikel's debut appearance at The Verdict in January he talks to Charlie Anderson about the group, how it started and where it is going.

Tell us how you got into jazz and music generally.

"I started playing piano when I was eight years old. I can remember just being really drawn towards a piano so even when I was younger I didn't have any knowledge of it, I was just happy to sit and play it so my parents got me a keyboard and I started learning classical piano. And it was really just going to secondary school and I started doing GCSE Music and the head of music at there was really into jazz so he started up a big band and I kind of got into that. And then when I wanted to do A level Music, I needed a second instrument so he just told me to buy a saxophone and he gave me a few lessons and lent me a few CDs, like a John Coltrane and some other funk CDs. And then I was really just drawn to that and improvising. With classical music I found it a bit daunting, having to play exactly what is written and the fear of making a mistake and that kind of thing. So the freedom that came with jazz, the improvising aspect, I really liked. So I really got into that from being at school. Then I went on to study at Trinity College and then I started gigging and that was it really."

Looking back at your time at Trinity, what did you learn from the experience?

"It was really valuable. We were given a one-on-one lesson. I had a teacher called Russell van den Berg, one of the saxophone teachers there. I would see him

for an hour every week and basically I could just ask him anything. And he was quite a structured teacher so we covered everything from learning how to play bebop, basic harmonic things and also the more spiritual side of playing that he was quite into and the rhythmic side of things. So that was the most valuable thing about going there over a four year period and seeing someone like him every week. And looking at all the different aspects of playing and working on all of the things that you wanted to develop. But also, just being there with other people that are my age and into similar things and wanting to have a career in playing this music. There are still people that I met there ten years ago that I still play with now."



All photos by Rachel Zhang

Are you doing any teaching yourself?

"I do some private teaching but the main thing that I do is with Partikel is we run a gig every Monday at The Hideaway in Streatham, which is kind of like a jam session. But before we do the jam session we've been doing these workshops where we spend about an hour or so beforehand

looking at a different standard every week. We look at how we would play it, what scales we would use to improvise over it and how we would play the tune. And just having a go at trying a few things out. It's been going for about four or five years now. I also teach at Andrea Vicari's jazz summer school every summer in the south of France, who I actually met at Trinity - she was my piano teacher at Trinity. I used to go out there as a student helper when I was at Trinity and now I go there as a saxophone teacher. It's amazing how much of a small world it is because before I went to Trinity, my saxophone teacher was Mornington Lockett and he's the brother of Andrea's partner. So I'm still doing that and I'm doing it this summer as well and I sometimes do some gigs with Andrea and I still see Mornington a lot."

Tell us a bit about Partikel and how it all first started.

"It was, at the start, with a different drummer and bass player. It was Pharaoh Russell on drums and Jerelle Jacob on bass when I originally put it together. I guess we played as a trio for a couple of reasons. I met them through joining a band where I met Pharaoh and I then met Jerelle through Pharaoh. We would always get together to back a six piece band. For some reason the three of us always arrived early or the other guys really late so we just played and we found that it was quite fun playing in that chord-less situation. So I then sorted out a local gig, which was a Monday night gig at a pub in Kingston where the money wasn't great but it was a jam session as well. So we started doing that gig as a trio. As that gig picked up, it became more stable and the pub were happy with it. So we started work and I started to write some tunes and that's how the band formed. And then things happened. Pharaoh had to move out of the country, as did Jerelle. I went to

school with Max [Luthert] actually and I was playing a lot with Max so he seemed like the obvious replacement. And then Eric [Ford], I met him just from doing gigs. I thought that he would be good for doing groove-based things and odd time signatures. He was very into that and he then stepped in and we did the first album. That's how it really started and it has developed on from doing that. So I guess we've been doing a regular Monday night gig for the past eight years or so!"



What's the band working on at the moment?

"The album that we've done with strings is the latest one. It came out about two weeks ago. But the material for that album - we've been putting that album together for about a year and a half. So we're looking forward now to touring this material with the strings, which is like a new thing. We haven't done that. We haven't really developed any new stuff at the moment, we're just looking at how we can perform the new album. It seems to be going quite well so I think we're definitely going to look to do another album, but nothing concrete yet. I'd quite like to continue to look at what's developing with the string quartet and possibly the next album will have the involvement of strings as well. I'm quite interested in the whole electronic side of

music and so is Max as well. I'm looking at building up my effects pedal set-up for my saxophone, such as using some loops, and Max is doing the same. We're looking at how we can get that involved in the gigs over the next year. I'm looking to do some new stuff and I think we will do another album. But at the moment there's nothing concrete, we're just trying things out really. And we're going to be experimenting with a couple of things in the gigs that we've got coming up so we'll see where that takes us."

The gig that you're doing in Brighton is with Benet McLean.

"That's right. We're doing The Verdict in Brighton on 26th June. That's with the three of us plus Benet on violin. We've had a few rehearsals with just that lineup and it's really interesting because Benet is quite an outrageous improviser on violin. All of his knowledge on the

piano, he seems to just transfer and execute pretty flawlessly on the violin. So the arrangements are a lot more open so there's a lot more improvising from him. And he's interpreted the string quartet arrangements for just his violin so there are some key lines that he's reeling out and harmonising on the violin. So it's not as big a sound as when we've got the four strings playing but he's made it so that the lineup works and we can still play the arrangements as we do with all of the strings. We can also improvise together slightly more, and more easily as well. It's a different sound but it's a lot of fun so I'm really looking forward to that one and seeing how it goes.

Duncan Eagles performs with Partikel + Benet McLean at The Verdict in Brighton on Friday 26th June.

www.duncaneagles.com

www.partikel.co.uk

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Welcome to Meetup, welcome to Learning Jazz!

meetup.com/learningjazz/

Dave Williams



Vocalist **Dave Williams** talks to Charlie Anderson about his love of music and his new seven piece swing band.

Tell us a bit about yourself

“I’ve lived here all my life. Predominantly I’m a businessman and I’ve got my own heating business which funds the singing business. I used to play trumpet when I was at school so I’ve always read music as well as piano. I’m not a pianist or a trumpet player. I could be if I studied it but I haven’t got time. I study music so I am the deal as far as the musicians go. It’s important for me to get the respect of the musicians whenever I sing or perform. So I can read music, it’s not a problem, I can transpose to different keys. If I need to sing a song in a different key I can just sit at my piano and work it out. I’m very lucky, very very lucky.”

“I got divorced a couple of years ago. My wife couldn’t really handle the music because you’ve got to be totally absorbed in it, which is what I am. I’ve got my day business but with singing you’ve got to live and breathe it.”

“I’ve always loved singing. My Dad was Welsh and I’m half-Welsh so it’s in the blood to sing. Basically, I now have two voice coaches. I’ve got a good team. One is Mark Turner who does my voice placement. Because I’m a bass baritone and I’ve lived quite a heavy life, really. I haven’t done drugs or anything like that, but I’m quite obsessive so if I did I’d be quite worried. I used to smoke and drink but now I don’t smoke and I drink in moderation, because it’s all geared around the voice. I try and eat the right

things, drink the right liquids, the right teas and what-have-you.”

“I try and make sure the vocals are as good as they can be. I’ll be 53 this year so I need to move on this. I keep fit by going boxing and training twice a week when I’ve got time. That keeps everything moving and keeps the weight down.”

“Mark Turner my voice placement coach, I’ve been going to him for about four years. He used to train Paul Young and work with Paul McCartney so he knows his stuff. He’s a guitar player and he’s done hundreds of gigs all over Europe. I’m lucky to have him.”



“The other jewel in the crown, for me, is Lawrence Jones. I’m his only pupil nowadays. Mark and Lawrence are very similar. They’re both older than me, I respect them totally and they really want me to get up there. And the only way for them to do it is for them to keep me down there and be real with me and be truthful with me, which they are. They don’t hold back. And a lot of the time I feel like sh*t after I’ve been with them but I know that the end result is good. I rehearse every day, vocally and musically because they demand it. I do pay them,

obviously, but you have to invest in yourself.”

“There have been many stepping stones for me. I met Lawrence at boxing and we got talking. He goes boxing training as well. And he took me under his wing, basically. He’s been very supportive. He’s tough, but he’s very supportive. And he’s a genius and I’m learning so much.”

“I was at The Bristol Bar last night and I got great comments from Terry Pack and Will Gardner said ‘you’re sounding as good as you’ve ever sounded’ but

whatever jam that I’m singing at, I may make the odd mistake but I prepare what I do. Last night I sang *Foggy Day*. I prepare the key and know the tempo and I know before I get there what I’m going to do and how I’m going to end it. That’s what I do: it’s all about preparation.”

“I go to all these jams as much as I can because it’s all experience and I like hanging with the guys. I love listening to the music and it’s something that’s in my blood now. Music has always been there but jazz, in the last few years I’ve just got into it. And especially with the type of music that I sing, the tongue-in-cheek Dave Sinatra. Everyone knows me as Dave Sinatra. They call me it now, even though I’ve tried to lose it. I don’t think I’ll ever lose it. But I am Dave Williams and that’s how I’m known now.”

“Dave Eastman, who used to run the Brighton Big Band, saw me at The



Bristol Bar and invited me to come along to some rehearsals last year. Now I’m their male vocalist. We’ve got six or seven gigs this summer and lots of rehearsals. The other spin-off from that is my seven-piece band, which is very exciting. There’s John Lake on piano, Matt Casterton on bass, Simon Cambers on drums and we’re very lucky

to have Paul Nieman on trombone and Dave Moorhouse on trumpet (or Chris Smith, they alternate). The two sax players are Philippe Guyard and Alex Bondonno. It’s an

incredible line up! And of course to add flavour we’ve got Jackie Sampson who comes down from London. She’s a big band singer and she’s gorgeous. She can sing and we’re just like that, we just bond, and it’s brilliant.”

How did the seven piece band come about?

“I just had this idea. I went up to Ronnie Scott’s and I saw Frank Sinatra Jr. and he had a ten piece band with him and I thought that’s something that I’d like to do and, lo and behold, it’s happening now. The sort of show that we’re putting on is slightly different to what he does. It’s my own take on things but it’s a similar show. I’ve got Jackie adding flavour to the whole thing and it works. We did a big show at Stoke Poges Country Club back in January and that went down really well. That was quite a top end gig. We got well paid for that, which is what I’m aiming at for the guys. I’m

not so much worried about myself. Obviously it's nice to earn money but I think it's important for the musicians to be recognised for all the hard work that they do. This is where I'm coming from. I go round all the jam sessions and I see all this talent. Massive talent in Brighton. We're just so lucky. And these guys, like myself, just play for nothing. I would rather play at a jazz jam with a discerning crowd for nothing than sing one of my rat pack gigs to a load of pissheads in a pub that don't know what they're doing. That's where I am now. We're shortly to be filming our seven piece band and take it to a higher-end make, if we can. That's my plan."

What other things do you do?

"I've also got the Railway Club on the last Friday of every month, up at the Seven Dials with Lawrence Jones. We do that together. We've got John Lake, Matt Casterton and Loz Thomas. We do that once a month and we've been getting 80-100 people there the past couple of times and it's been great. We get all these different guys come down - I try and headline different people each month. Jackie Sampson was last month. Katrina Casterton, Matt's wife, is a terrific singer before that. And I've got Sara Oschlag and Roy Hilton in June. We get lots of vocalists, so many in fact that I hardly get to do my full bit, because I like to share it out."

"All the jazz jams that I go to, they're all different. They've got their own thing. There's room for everything. And it all works. There's lots of different personalities and that's what makes it work, in my opinion. Lou

Beckerman said to me 'it's like a family, a jazz family'. And it really is. The music scene in Brighton. I don't think it's ever been better. The jazz scene is quite incredible."

"I'm just so happy. And it's got me through a lot, like my divorce troubles and now, dare I say it, I'm selfishly a musician because every night music is the primary thing for me. Whether it goes nowhere, but it might go somewhere. That's the beauty of it - I don't quite know."

"I also do a Ratpack show with a pal of mine, Joe Dellow, who is a great vocalist. He does a lot of solo vocals and vocals with a guitarist, Wayne Barker, who is another friend of mine. We do our rat pack show now and again but most of my stuff is live band work now."

"Most of the time I just want to get better. I really want to improve all the time. I'm always listening to music. I've got Smile FM which is a great radio station, it's nothing but music, there's no talking. And I learn so much from that."

"Singing with the seven piece band with such great musicians: obviously you've got to be cool, you're just there to sing but when I look at them I just want to go 'Ohhh! I'm so excited!'. Inside I'm bursting out! It's great and we just have fun."

The Dave Williams Swing Band

perform at The Verdict in Brighton on
Saturday 13th June.

You can also see Dave perform at Brighton
Railway Club on the last Friday of every
month 6-8:30pm.



**Terry Pack:
Trees project**

How did the Trees project start?

“I bought an iMac about two years ago and I discovered that it came with a very natty program called Garageband so I started experimenting with a few ideas, just putting some demos together. And I was really attracted to the woodwind and the brass sounds so I started writing for woodwind and brass. And I found that I had quite a lot of material, within a few weeks so I then thought it would be a nice idea to get some people to play it. I experimented with the notation system in Garageband but I wasn't able to get it to print out parts efficiently. So I bit the bullet and I bought Sibelius and struggled to learn how to use it but gradually got better at it. I discovered that I had to buy Logic because I couldn't bounce straight out of Garageband. So I bought Logic, reworked the parts bounced them into Sibelius and set about trying to create scores that could then be played by people. At which point I asked for some help from David Beebe and his advice was pithy but a little bit like 'good luck!'. I thought about doing an MA at Sussex [University]. The MA that Simon d'Souza had done but I wasn't as impressed with it as he had been. And then it occurred to me to ask Mark Basseby. So about a year ago I started having occasional lessons with Mark on orchestration and arrangement. And also in the use of Sibelius. It reached a point about three months ago when he said to me 'you've got three pieces pretty much ready to go. You need to get a group together to play them'.”

“The first rehearsal was about a month ago at The Verdict. I did a Monday and a Tuesday consecutively and then a third rehearsal on that same Tuesday night with the Studio 9 Orchestra so I played the three pieces with three completely different ensembles, except for a little bit of overlap in a little bit under 36 hours. I was reworking the parts as I went along, and spilling tea and

coffee all over them, and having printer failure (and nearly having heart failure).”

“But the rehearsals went really well, and people expressed enough interest in the music for me to be emboldened to do it again. So I went away and reviewed the pieces and revised them, to iron out some of the problems and reconvened last week and the week before at The Verdict. The week before went sufficiently well for me to think that it was a good moment to ask you to come along and have a listen.”

“I'm encouraged by the responses of the musicians. I reworked the stuff after each rehearsal to make it easier, better, cleaner, tidier. It's a lot of work but it's very satisfying.”

What have you learnt the most from the whole experience?

“So far, I've learned that you shouldn't give an alto saxophone a high F# as the first note, without checking first. I've learned that trying to do three completely different arrangements of the same piece because of different personnel is not practical. So what I've done is I've clipped my wings. All the original stuff was written for flutes, clarinets and not many saxophones. I came to the realisation that, although I know lots of people who double, it's just not practical if you have to get a 'dep' in, that that 'dep' is unlikely to play the same combination as the player that you'd originally asked. So, I've rewritten the stuff for saxophones, more or less a straightforward big band sound but I've kept the arrangements for the more exotic woodwind on the back burner. So as time goes by and a group sort of elects itself, I'll have a better idea of who's available and I may well be looking at a woodwind section of five saxophones and four or five other players. Or eight people who double. So there's lots of possible combinations. That's the first thing that I've learned. I've also learned that you've got to write drum parts



for some people but not for others. I'm still learning about writing keyboard parts - it's so difficult. I've written for quartets and quintets for years and it's never been a problem as I just give people chord sheets. But with a big band I feel like I've got to do more than that. It's the same with the drums. And I've also discovered that I can't quite play bass and conduct the band at the same time yet - so I've got a bass player in. But I think in the long run it might be better to have a conductor."

How flexible do you think your compositions are?

"I've tried to build in quite a lot of freedom. But when you're working on a machine, eight bars going by feels like an eternity. Eight bars of real players feels like nothing at all. I discovered this doing Palimpsest, that the introduction to the opening number was originally conceived of as being 16 bars. In the event it ended up being 64, because it needed more time to breathe."

"So what I've done with the big band stuff is I've tried not to overwrite it but I have overwritten it. And then I've underwritten it in places as well. So what I need to do is take out some of the writing, at times, and allow more space and then do a little bit more writing at other times, like backings for solos, for example."

"There's a great advantage of having the technology and recording facilities because Mike Guest recorded the first couple of rehearsals and I had the luxury of listening back to the arrangements and reacting to that. So I want it to be fairly flexible."

So, where is it likely to go in the future?

"Well, the band has already got two gigs in the book. Well, four actually. Charlotte Glasson is running a festival in August at Dyke Road Park and she has

offered me a slot. She's playing in the band and she really likes the music. So there's an incentive to write some more music. And Jack Kendon, who is playing trumpet in the band, has offered me a slot playing at The Lantern Fayre in early October. So I've got two gigs to work towards. Also, John at The Verdict (where we've been rehearsing) wants the band to play there regularly - once every six weeks or so. So that's very good news. And Katie at The Round Georges where I'm rehearsing, she wants the band to play there too. So that's potentially four gigs. Two fixed and two ongoing."

"I'd like, in as much as this is possible to happen, a group of players to elect themselves as the band. So that people who really want to play in it do so. And contribute to it, in terms of compositions and arrangements, as well, and suggestions. There have been, notably, several faces - Paul Nieman, Charlotte and Jack who are pretty much omnipresent. Alice Hawkes, Tom Phelan and Dave Cottrell are all very involved. Milo Fell wants to be involved in playing percussion and he's a great guy to have involved."

"I've written for mallet instruments so I've got Neil Corrin, who plays with The Cloggz and might also play accordion with us, and Matt Hobson, who is better known as a kit player, has got a mallet and is interested in playing with us. There's a very good saxophonist and flautist called Kate Hogg playing saxophone and we've also been joined by Brendan Kelly as well. Philippe Guyard and Andy Pickett have also been constant attendees."

"Along with a lot of other people who have all been keen, I think a group will coalesce. I'm not a whip cracker so I don't want anybody there who doesn't want to be there. It has to be a group of friends who enjoy playing the music. And if that's the case then the music will be better for it."



Guitarist **John Harris** talks about the upcoming revival of Kineojazz in Brighton.

Tell us about Kineojazz and how it all came about.

“Kineojazz is a jazz promotion organisation started by three friends - singer Ela Southgate, entrepreneur Steve Rayson and myself. We all share a love of jazz and thought it would be fun to put on some gigs ourself. We called it Kineojazz as we had some sponsorship from a digital learning company that Steve was involved with, Kineo. We have some clear ideas about what sort of events we would like to put on: 1) they should be accessible for a broad audience, but particularly older people who are not necessarily jazz fans but just enjoy great music 2) we would have a great venue where people can drink, chat and socialise without disturbing the music 3) we wanted to pay the musicians properly and, to keep costs down, Ela and I provided the support acts. These three factors combined to create some very special evenings for audience and artists alike.”

What’s The Basement like as a venue?

“For me The Basement is the best venue for jazz in Brighton. In the North Laine, situated under the Argus lofts in Kensington St, it has a very special feel: from the moment you walk in you know

you're not just at a gig, but at an event - perhaps because the venue is associated with theatrical performances, I don't know why exactly. We set the room up with a mix of cabaret seating around the band and then bean bags and cushions on a raised area at the back. It makes for a very relaxed vibe and we've always had great feedback from musicians and audiences. The deal with The Basement is a good one - they get a share of the door money and provide online ticketing, the bar etc. The challenge is filling 150 seats, which is a lot for a jazz event.”

What memories do you have of the previous gigs?

“The first gig set a very high bar indeed. We had the late, great American singer and Brighton local, Joe Lee Wilson. The band was pianist Terry Seabrook, myself on guitar, drummer Martin France and bassist Steve Watts. Joe Lee was quite frail at the time and we were worried that he wouldn't be ready for the gig. The band started playing and after a few

minutes I saw Steve Rayson helping Joe Lee up onto the stage. I was worried that he wasn't going to make it to the mic. He eventually got there and, from the moment he started singing he had the audience enraptured. After an hour of joyous jazz the audience were going crazy, shouting out ‘we love you Joe Lee’. It was a great start for Kineojazz, and one of the last opportunities anyone had to see the legendary Joe Lee Wilson perform.”



“Another great event and one of the best gigs I have ever been to was the Dr. Lonnie Smith gig. He was a riddle wrapped in an enigma wrapped in a turban, and his trio featured guitarist Jonathan Kreisberg and drummer Jamire Williams. At great expense we hired a Hammond C3 organ from London. I turned up in the afternoon expecting it to be there ready to go, only to find that they hadn't provided the pedals! I was amazed - they know it was for a great jazz organist, how could they not know he needed pedals. After a nervous few hours spent on the phone, sweating and pacing up and down, the hire company arrived 30 mins before the gig with another beast of an organ plus pedals, but no bench seat. Did any of this worry Dr. Lonnie? Absolutely not. Dr. Lonnie and I wandered around the venue, finding an old door and some beer crates to do the job. To be honest, I don't think he needed a bench - he looked like he was a levitating yogi throughout. It was a memorable evening of fantastic jazz and the next morning I got to chat to him all the way back to Heathrow with stories of the old days - George Benson, Grant Green, the chitlins circuit and his personal philosophy of world peace through music.”

“Other memorable gigs included Claire Martin, Charlotte Glasson and her band, Cubana Bop, Sue Richardson and Liane Carroll. A healthy number of singers ensures we get the breadth of audience we're after.”

Who will be appearing at upcoming events?

“We've had a lay-off for quite a while and we're coming back with a bang on Sunday 14th June - the 20-odd piece Studio 9 Orchestra playing an eclectic mix of Radiohead, Charles Mingus, Jimi Hendrix

and jazz standards. Last time they played in Brighton they sold out The Old Market with 250 seats, so people should book early. We hope to continue to put on regular, high quality, accessible gigs. We're open to interesting ideas for artists who can fill The Basement and continue the tradition of concerts that are not just gigs but memorable events.”



Kineojazz presents
The Studio 9 Orchestra

Sunday 14th June at 19:30

The Basement in Brighton
24 Kensington Street, Brighton,
BN1 4AJ

Phone: 07800 983290

Tickets:

[https://
www.otherplacebrighton.co.uk/
1522/studio-9-orchestra](https://www.otherplacebrighton.co.uk/1522/studio-9-orchestra)



Big Band Scene

Saxophonist **Patrick Billingham** continues his monthly column with a look at The Les Paul Big Band and The South Coast Big Band.

The Brighton Festival is over for another year. The election has been and gone. So it's back to business as usual, with some glad news, and some sad news.

First of all, the glad news for all big band librarians. Paul Busby has decided to make all his charts available for free. Some of his music is challenging to perform well; most is more straight forward. Whichever, it is good fun to play, and has audience appeal.

Just go to his website www.scorechanges.com and click on the downloads. As well as big band charts, there are songs, pieces for solo piano, music for trombone bands and arrangements for small combos available. There are no snags or obligations. But Paul would appreciate that, if you do download anything, you would give a small donation to a charity, such as the Disasters Emergency Committee or the Red Cross instead. And if you use any in a venue which requires you to fill out a PRS for Music form, please put his name down as composer, as all royalties go to Oxfam.

Now for the sad news. Mick Williams, a stalwart of the local big band scene died aged 77 on May 5th.



Mick Williams 1938-2015

Mick came from a musical family, grew up in London, and studied at the Royal College of Music. After National Service where he received further training in the Royal Signals band, he could have easily become a full time professional musician. When he married, he moved to Worthing. As he had two young daughters to support, he needed secure regular employment. He got a day job servicing radios and televisions, and was a part time professional musician in the evenings, when there was still plenty of live music to dance to.

He was a founder member, playing lead alto, clarinet and flute of both the Dave Masters Big Band, now the Brighton Big Band (SJM 39) and the Les Paul Big Band (see below) and played in many other bands in the Brighton and Worthing areas. He got much pleasure from playing, and gave much pleasure to those who heard him play.

This month we feature two more big bands one long established and Brighton based, the other, more recent, from Eastbourne.

The Les Paul Big Band (LPBB)

Previously featured in SJM No. 6, this band was formed in the mid 1980s by Les, an engineer by profession and a baritone saxophonist by inclination. For many years the band hosted highly successful ballroom dance evenings at the King Alfred ballroom on Hove seafront.

This seventeen piece big band with the conventional line-up, plus vocalist Pam Dobell, has a very extensive pad ranging from Glenn Miller through Basie and Ellington, rock and pop, to contemporary composers. The band has different libraries to suit the occasion, whether it is a formal dinner dance or a more relaxed jazz evening.

Les, now in his mid 80s, is still playing, but has handed over much of the running of the band to his son Steve who is an accomplished trumpeter. The band has a regular gig on the last Friday of each month (except December), details of which are included in the gig list below. A welcome feature recently introduced is the 'Band Within the Band' so popular in the early days of swing. This can be a dixieland group led by clarinettist George Levy in one set and a hard bop group in the other.

For more information, visit the band's website at <http://www.lespaulbigband.co.uk> or contact Les at 01273 558009.

The South Coast Big Band (SCBB)

The South Coast Big Band was launched in 2014 by Sussex based

trombonist Duncan J. Reeks with the sole intention of putting on public performances in front of an appreciative audience at regular monthly gigs. The aim of these gigs is to try and recreate the popular big band scene that still exists in London with good musicians coming together to play good charts to a high standard.

The band is made up from a pool of some of the best jazz musicians from the South Coast and surrounding areas together with vocalists Georgie Collinson & Georgie Fellows. They get together to play at lunchtime on the second and fourth Sunday of each month at one of the band's two current venues. See the gig list below for details.

Seeking to avoid becoming yet another weekly rehearsal band in the back room of a pub, with nobody listening, the band stick to a repertoire of "straight ahead" playable big band music that can be performed by competent musicians without needing regular rehearsals. This can quite often be exciting with the band hearing a new chart only at the same time as the audience!

As well as music by Ellington, Basie and Nestico the repertoire contains charts by Thad Jones, Maynard Ferguson, Buddy Rich, Tom Kubis, NYJO and others.

For more details and video clips:

www.southcoastbigband.co.uk

www.facebook.com/southcoasttbigband

www.reverbNation.com/southcoastbigband/song/22224076 (for audio clips)

Contact details: Duncan J. Reeks 01323 370634 or 07721 184031.

Review

A Festival Fringe event billed as **Fun Time: Count Basie for Big & Small Bands** at 7.30 p.m. on Friday May 22nd in the Unitarian Church, New Road, Brighton. There was nothing to complain about under the Trades Description Act. This was indeed fun time, both for the audience and the two bands, the big band **Straight No Chaser (SNC)** (SJMs 6 & 40), and the small band, Mark Bassey's **Bassey Plays Basie (BPB)** quintet.

The nucleus of the evening's entertainment was music from the album *The Atomic Mr. Basie (E = MC²)* recorded in 1957, together with many of Basie's better known charts.



Some numbers, such as the eponymous *Fun Time* were played by the big band on its own. Others, such as *Girl Talk*, featuring Simon Savage (tenor sax), by the small band. *Blues Backstage* involved both bands, with David Beebee (SNC) and Terry Seabrook (BPB) together playing the piano intro, followed by bass solos with Marianne Windham (SNC) and Simon Thorpe (BPB) trading fours. *Cute* featured a drum battle, on brushes, between Noel Joyce (SNC) and Alex Eberhard (BPB).

There was some personnel crossover. The quintet became a sextet when Martijn Van Galen (SNC trumpet) joined them for *Fidgets*. Basie's guitarist Freddie Green only ever comped with the band, never playing a featured solo, so to give Gerry Dearden the opportunity to demonstrate his soloing skills, BPB became a sextet again for *Moten Swing*. It wasn't all one way traffic. Simon Savage and Mark augmented SNC for *Caught In The Breeze*. Mark provided the vocal for the evening when he joined SNC for his version of *Shiny Stockings*.

The climax of the entertainment was the finale. Both bands combined for *Splunky*. This is Mark's funky (no character rotation) version of *Splanky*. Any purists present must have been pacified by the encore, the original, unfunky, *Splanky*.

Big band musicians in the audience were treated to a masterclass in how to play the music of Count Basie. This was a gig worthy of a much larger audience. It's about time the Brighton Festival organisers stopped ignoring jazz. How about including this gig in the main festival in 2016. In the Dome perhaps?

Next Month

More band profiles and news. If you would like your band featured, and I have not already contacted you, please get in touch. Or if there is anything else, such as gig news, or feedback on this column, that you would like me to include in July's Big Band Scene, please send it to me by Tuesday June 23rd. My email address is g8aac@yahoo.co.uk.

Big Band Gigs for June – Early July

(† means a regular monthly gig.)

Thursday June 4th.

7:30 pm, The Phoenix Big Band, East Preston Village Hall, Sea Road, East Preston BN16 1LP; Tickets £8 available from Jackie Pilcher (01903 782783).

Friday June 5th.

8:30 pm, The Simon Bates Big Band presented by Steyning Jazz Club at The Steyning Centre, Fletchers Croft, Church Street, Steyning, West Sussex BN44 3YB (01903 814017). Members & students £7, guests £12.

Sunday June 7th.

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225) Free entry.

Tuesday June 9th.

†8:00 - 10:30 pm, The Ronnie Smith Big Band at The Humming Bird Restaurant, Main Terminal Building, Shoreham Airport, West Sussex, BN43 5FF (01273 452300) Free entry with collection.

Sunday June 14th.

†12:30 - 3:00 pm, The South Coast Big Band at The Ravenswood, Horsted Lane, Sharpethorne, West Sussex, RH19 4HY (01342 810216) Free entry.

8-10:30pm Studio 9 Orchestra at Kineojazz, The Basement, Brighton (doors open 7pm). Tickets £10/£7

Saturday June 20th.

12:00 - 3:00 pm, The Sussex Jazz Orchestra at the St. Nicholas of Myra

Church Summer Fair. Church St., off Dyke Road, Brighton BN1 3LJ (07746 198026) Free entry.

Sunday June 21st.

2:00 - 4:00 pm, The Brighton Big Band with Jackie Sampson at Blind Veterans UK (formerly St. Dunstan's), Greenways, Ovingdean, Brighton BN2 8SP (01273 307811). Free entry and free parking.

Friday June 26th.

†8:30 - 11:00 pm, The Les Paul Big Band (Family & Friends evening) in Patcham, BN1, £5. For further details contact Les (01273 558009) les@lespaulbigband.co.uk (Bring your own refreshments.)

Sunday June 28th.

†12:30 - 3:00 pm, The South Coast Big Band at The Junction Tavern, 99 Station Road, Polegate, East Sussex BN24 6EB (01323 482010) Free entry.

12:00 - 12:45 pm, The Sussex Jazz Orchestra at The Picnic in the Park, Queen's Park, Brighton BN2 3LJ (07746 198026). Free entry.

2:00 - 4:00 pm The Brighton Big Band with Jackie Sampson and Dave (Sinatra) Williams at the Pavilion Gardens, New Road Brighton, BN1 1UG (01273 730712), weather permitting. Free entry.

Sunday July 5th.

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225) Free entry.

THE SNOWDROP JAZZ NIGHT, LEWES



Hosted by Terry Seabrook on keys with various featured guests and sidemen.

Free admission (collection taken towards running expenses).

Great beers and top nosh.

The Snowdrop Inn, 119 South St, Lewes, East Sussex BN7 2BU Tel:01273 471018

Monday 1st June

Simon Savage

with Terry Seabrook on piano & Dan Sheppard on bass.



Simon (playing tenor sax) studied at Leeds, Guildhall and Berklee in the states. He has worked in the Pete Cater big band and now is a regular member of the Mark Bassey's band Bassey plays Basie.

Monday 8th June

The Terry Seabrook Piano Trio

With Terry on piano, Peter Hill (drums) and Paul Whitten on bass

Playing a mix of standards and originals drawing on influences from Bill Evans to Keith Jarrett and Herbie Hancock to Kenny Wheeler

Monday 15th June

Nigel Price

Guitarist Nigel Price with Alex Eberhard on drums and Terry on organ.

Nigel came to prominence as a member of The James Taylor Quartet and is now one of the leading UK jazz guitarists, performing regularly at Ronnie Scott's. His blend of flowing bebop lines, blues feeling and the will to swing has made him a big hit with modern jazz fans.

“There’s an exhilarating tight-loose swing and old-school honesty about Price’s brand of soul-bop that leaves you panting” – Mojo
“Very few players could manage playing as fluent, imaginative and technically impeccable guitar as Price does here” – Evening Standard

“Price does skittering flautando harmonics disappearing up the fingerboard as well as any guitarist in the UK.” – LondonJazz

“Nigel Price is a blazing guitar player. He has serious chops and is able to demonstrate them wonderfully in the context of the standard repertoire.” Just Jazz Guitar

Monday 22nd June The Organ Trio

feat. Andy Williams (gtr), Dave Cottrell (drums) and Terry Seabrook on Organ

Debut of this new line-up with a whole set of fresh compositions by Terry. Jazz with a hard edge.



Andy Williams has worked with many of Britain's finest musicians. These include guitarist Martin Taylor, vocalist Liane Carroll and saxophonist Alan Barnes. He has performed at many major venues worldwide and can boast performances at Ronnie Scotts club, The Royal Festival Hall, The Royal Albert Hall and the Rock Garden in London as well as the Blue Note and BB King's Club in Times Square, New York. Andy has played with and alongside American guitar players Tal Farlow and Barney Kessel.

Dave Cottrell studied Jazz at Leeds College of Music. From 2004-2009 he played on five world tours to over sixty countries with a successful European Pink Floyd show. Since then, his work includes — High Society UK & Ireland Tour, pop artist Hobbie Stuart UK Tours (2012 & 2013), recording for Classic Brit-Award winner/ Grammy nominee Amy Dickson as well as TV shows such as X Factor and Popstar To Operastar.

Monday 29th June Julian Nicholas

With Peter Hill on drums and Terry Seabrook on piano and Nigel Thomas on bass



Julian has just been heard on Radio 3 live from Ronnie Scott's with the great 'Loose Tubes', he is leading the jazz foundation degree at Chichester College and recording the all-new 'Cloggz' album with Mark Edwards.

He regularly plays London's '606' and 'Vortex' jazz clubs. The legendary Bobby Wellins says of him "...his beautiful and creative playing makes Julian one of my favorite tenor saxophonists."

Terry Seabrook

IMPROV: THE JAZZ EDUCATION SECTION

Wayne McConnell examines pentatonic scales

Pentatonic Scales

A Pentatonic Scale is simply any scale with 5 notes in. Pentatonic scales can be very simple sounding, they have an earthy, natural quality but they can also be used in a way that makes them harmonically rich and interesting. Most of you will be familiar with the basic pentatonic scales for major and minor chords:

CMaj6 - CDEGAC

Cmin6 - CDEbGAC

You'll notice a lack of any semi-tone movements within the scale and because of that, there are no 'avoid notes'. Because of this, the pentatonic scale is often used as the starting point for teaching people how to improvise. It is a good start but it will fail to sound like you are playing the 'changes' until you can apply the pentatonic scales in a more advanced way. The minor pentatonic scale is also associated with the sound of the blues.

Pentatonic Scales on Dominant 7th Chords

Things get a little more interesting when

you apply pentatonic scales to dominant chords. Here are the choices for a C7 from most 'inside' (least dissonant), to most 'outside' (most dissonant).

C7:

Most Inside: **C maj pentatonic:** C D E G A (R, 9, 3, 5, 13).

Creating Tension: **Gb Pentatonic:** Gb Ab Bb Db Eb (#II, b6, 7, b9, #9)

Most Outside: **B Pentatonic:** B, C#, D# F# G# (7, b9, #9, #II, b13)

Here is an example of how you might use the most dissonant version:



If I want to create a pentatonic sound, I often think in this way:

Inside: Pentatonic based on the root of the chord.

Tension: Pentatonic based on the b3 of the chord

Dissonance/outside: based on the b5 or the b7 of the chord.

In the key of C7 this looks like:

Inside: Cmajor pentatonic

Tension: Ebmajor Pentatonic

Dissonant/Outside: Gb Pentatonic or B Pentatonic.

It is going to be very long winded if you think to yourself, 'ok, I must memorise all of these rules for every key'. Instead, just use them as a guide, try and hear the sounds rather than make them an abstract theory. By all means practise the above in a few familiar keys to get your ears locked in.

In general use these guide points:

- Don't exclusively use pentatonic scales, they work best in amongst other techniques.
- Start by playing 'inside' and as your ideas develop, utilize some of the outside pentatonic scales.
- If you use the outside scales, make sure you have a good balance of resolutions and tension. Unresolved outside playing can just sound 'wrong'.
- Try using pentatonic sequences
- On long stretches of chord (modal playing), try shifting the pentatonic scales up or down a semitone to create tension and release.



Who To Check Out?

The Pentatonic scale has been part of the jazz language since the beginning. I'm talking about its usage in a modern context though so I recommend you listen to the following players for inspiration:

- Michael Brecker (Sax)
- McCoy Tyner (Piano)
- Chick Corea
- Woody Shaw (Trumpet)
- John Coltrane (Sax)
- Dave Liebman (Sax)
- Allan Holdsworth (Guitar)
- Geoffrey Keezer
- Herbie Hancock (Piano)
- Wayne Shorter (Sax)
- Mulgrew Miller (Piano)

Wayne McConnell

Jazz Education Around Sussex

The Brighton Jazz Co-op

The Brighton Jazz Musicians Co-operative has been running since 1986. A group of local musicians get together once a week and pay a top-class tutor to give a workshop.

Local musicians such as Geoff Simkins, Mark Basseby, Terry Seabrook and Julian Nicholas are always very popular tutors.

Tutors often teach for two consecutive weeks but expect a different set of students each week, along with a few of the regulars.

The summer months and the Xmas break often sees a friendly jam session where students get together and play through the tunes learnt in previous workshops as well as other tunes that students are interested in.

Dates & Times:

Every Tuesday. 8-10:15pm

Students are encouraged to arrive a few minutes earlier to set up their instrument(s).

Location:

The Good Companions (upstairs room), 132 Dyke Road, Brighton BN1 3TE

Cost:

£7 per class / £4 concessions

Cash payments are collected during the break.

Website:

www.brightonjazzcoop.org.uk

Steyning Jazz Workshop

Formed in April 2014, following the successful Steyning Jazz Weekend Workshop in February.

“Two tutors, Mark Basseby and Martijn van Galen, tutor us three weeks out of four.

The repertoire is Standard songs and Modern/Mainstream jazz numbers.

The current line-up is piano, guitar, bass, drums, three saxophones and a vocalist.”

Dates & Times:

Wednesdays 8-10pm

Starting from 10th September 2014 after the summer break.

Location:

The Music Room, Steyning Grammar School, Shooting Field, Steyning BN44 3RX

Cost:

We need to get the numbers up to 10 or 11 to keep the cost at about £10 per week.

Contact:

David Mills

davidmillsdesign@gmail.com

LATEST NEWS

Currently looking for horn players, particularly brass.

Jazz Smugglers, Bosham

The Jazz Smugglers regularly put on workshops that focus on musicianship skills which can only be learnt in a group setting.

Dates & Times:

Starting on Sunday 8th September Sundays 7-9pm

Location:

Bosham, West Sussex

Contact:

jazzsmugglers@yahoo.co.uk

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

The Jazz Smugglers are currently looking for front-line players.

Jazz Singing Workshops with Imogen Ryall



Location: Rottingdean, East Sussex

Contact:

imogenryall@gmail.com

For information on Imogen Ryall's jazz singing workshops please visit:

www.imogenryall.com

Ropetackle, Shoreham

Renowned jazz trombonist Mark Basseley leads these workshops for beginners (Tuesdays) and intermediate to advanced level jazz performers (Fridays).

On Tuesdays, the focus is primarily for all instrumentalists who have a good command of their instrument, but little or no experience of jazz improvisation.

On Fridays, the focus is primarily on contemporary jazz and student's original compositions and arrangements.

Dates & Times:

Tuesdays 11:45am-2:15pm

Fridays 2-4:15pm

Location:

Ropetackle Arts Centre, Little High St.,
Shoreham-By-Sea, BN43 5EG
(First Floor, Mezzanine Room)

Cost:

£60 for a block of four sessions

Website:

<http://www.ropetacklecentre.co.uk>

Contact:

Tuesdays: Bernard Alvarez

danedog@btinternet.com

Fridays: Steve Lawless steve.lawless@gmail.com

Mobile: 07514 569595

LATEST NEWS

Tuesdays: Current block running throughout April, you could attend 5th May session as a Taster (£15) before 2nd block starts. The next block starts Tuesday 2nd June - 23rd June.

Fridays: Currently there is still a waiting list, though the piano chair is available.

Contact Steve Lawless if you are interested.

Geoff Simkins Jazz Course



A Saturday course run by saxophonist and jazz educator Geoff Simkins:

"I've been running the Saturday classes for over 20 years. Until recently they were part of the Centre for Continuing Education at The University of Sussex, but when the University closed the entire department, many students asked me to continue to run the classes independently."

"They are now held at The Bridge Community Centre, Lucraft Road, Brighton and this year I'm running an Intermediate and an Advanced class on alternate Saturdays."

"It's aimed at serious musicians who want to improve all aspects of their playing and so students sign up for a year's classes (5 classes per term, 3 terms) but the coming course is fully subscribed already and, like every previous year, there's a waiting list."

"My teaching is based on the knowledge/experience acquired over nearly 40 years as a professional jazz musician and as a teacher at conservatoires, including The Royal Academy, Trinity Laban, and The Royal Welsh College of Music."

If anyone would like more information about the Saturday classes or one-to-one lessons they can contact Geoff Simkins at geoff.simkins@ntlworld.com.

Brighton Jazz School



Jazz pianist Wayne McConnell has been running Brighton Jazz School for more than 3 years and the school continues to grow and develop as a place to learn jazz in an authentic way.

The school runs classes for all levels as well as masterclasses with world-class jazz musicians, summer schools, special weekends focusing on composing & arranging, jazz piano classes and drum tuition.

Wayne McConnell also hosts a monthly podcast interviewing international jazz stars, contributes a monthly column to The Sussex Jazz Mag and hosts the Wednesday night jam session at The Verdict in Brighton.

Dates & Times:

Saturday Jazz Weekenders, Saturdays 11am-2pm

Learn To Play, Tuesdays 11am-6pm.

Jazz Extensions, Mondays 3-6pm

Location:

Weekend Course: The Verdict, 159 Edward St., Brighton BN2 0JB

Learn To Play & Jazz Extensions: The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

Learn To Play £250 for 10 weeks.

Saturday Jazz Weekenders £150 for 10 weeks.

Taster days available.

Jazz Extensions £95 per term

(Check website for packages & promotions)

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

LATEST NEWS

Learn to Play course, term 3: 28th of April - 30th of June

End of Term Concert: Sunday 12th of July (8pm)

Upcoming masterclasses:

Drummer Asaf Sirkis on Thursday 11th June

Vocalist Tina May on Saturday 18th July.

Saxshop

A Community Saxophone Workshop



Saxshop is a Brighton based community saxophone ensemble led by Beccy Perez Rork and Mark Bassey.

Founded in 2003 by Simon D'souza, many of the original players from that very first course still attend.

“A very friendly welcome will await you if you decide to join us. Players of all abilities can come along although it is helpful if you have at least basic music reading skills.”

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

St Richard's Church & Community Centre,
Egmont Road, Brighton, BN3 7FP

Cost:

£80 per 10 week term which includes ten 2 hour workshops and an end of term gig with rhythm section.

Website:

www.saxshop.org

Contact: <http://www.saxshop.org/contact.html>

LATEST NEWS

Return of 100 Saxophones was on Sunday 31st May.

Sussex Jazz Guitar School



Guitarist Paul Richards has been running the Sussex Jazz Guitar School since June 2013 and it has already become a popular course for aspiring jazz guitarists.

The course covers everything from technique and how to practice effectively, through to chord voicings, soloing ideas and learning repertoire.

Students are given prep work to practice before classes as well as a recap on what was covered in previous classes.

Although the course is not designed for total beginners, Paul offers one-to-one lessons for those wishing to learn jazz, latin or classical guitar.

Dates & Times:

One Saturday each month.
11am - 1:30pm

Location:

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

£20 per class / £55 for 3 classes

Website:

<http://paulrichardsguitar.com>

Contact: LatinGuitarPaul@hotmail.co.uk

LATEST NEWS

The next session is on Saturday 6th June 2015.

Chichester College: Accessible and Real Jazz Learning

Now in it's third graduation season, I'm very happy to report that the Chichester Jazz Course is really beginning to thrive again - with nine current first-years (Higher National Cert) and three second-years (Higher National Diploma), the wonderful Alex Richards coming in on drums, the Rock School (1-day Jazz Program) and Recreational Jazz (evening class) on Wednesdays.

Izzy Stephens, James Thornton and Zander McMullon have all had offers to join the second year at Middlesex University on the Jazz B.A. (perhaps the most enlightened of the UK jazz college degrees) – and Olive Humphrey is migrating to BIMM from the first year. The phenomenal Rob McCann will be receiving a package of lessons

from Adam Glasser, as he adopts the chromatic harmonica.

The students are in the middle of their South Coast Tour – from Portsmouth to Brighton – with standing room only at the Hare & Hounds last month.

You can catch them at The Brunswick on Thurs. 4th June – which promises to be a cracking night with one or two special surprises – and the last gig of the tour. Susan D'Souza will be in attendance as she makes her final decision about whom should receive the very special Simon D'Souza Award – a prize that will support in some way an exceptional student.

We have had some great auditions from candidates for next year, and with Simon Robinson, Martijn Van Galen, Pete Sidwell and Dave Murrell, we look set to be able to balance a broad

timetable with specialist teachers for a third year since Simon D'Souza entrusted me with the all-new Jazz Foundation Degree in 2012.

It was with much regret that we saw the Levels 2 & 3 jazz courses suspended last year, but with expansion in the Higher Education sector, I am looking forward to securing Levels 4 & 5 with an ever-developing, well-resourced faculty of great teachers and star visiting tutors such as the wonderful Pete Churchill, amongst others.

Please see the advert for contact details about how to apply for the new season in September. Looking forward to seeing many of you on Thursday 4th June at The Brunswick.

Julian Nicholas



professional
Jazz & session
Musician: 1 & 2-yr
the foundation Degree available as an
HNC 1-yr and HND 2-yr programme
performance; theory; arranging; improvisation
professional tutors; gigs & tours; one-to-ones
call & email Julian: 01243 786321 x.2383
julian.nicholas@chichester.ac.uk

We also bring in colleagues Pete Churchill (Bobby McFerrin), Tony Kofi (World Saxophone Quartet), Eddie Parker (Loose Tubes), Seb Rochford (Polar Bear), for even more inspiration.



Izzy "Turn it up" Stephens - Boogie-Zed & "T-Bob" presents
the Jazz-y2 on Tour
students of the famous jazz course
playing jazz along the coast

Tour Dates
24th March - Chichester Inn, 7pm Free Entry
19th May - Hare & Hounds, Worthing, 8-11pm Free
15th May - Chichester Jazz Club, The Pallant Suite, 7pm £7
19th May - The Wine Vaults, Southsea, 8-11pm Free Entry
4th June - The Brunswick, Hove, 7:30-11pm £5

For more details
Email: julian.nicholas@chichester.ac.uk





Jazz Academy

“Established in 1989 at The Royal Academy of Music, Jazz Academy has since taken place at Beechwood Campus in Royal Tunbridge Wells and now resides at the Yehudi Menuhin School in Cobham. This venue is in a beautiful setting with top notch facilities, pianos literally everywhere, unlimited parking, modern indoor swimming pool, residential accommodation with onsite catering and licensed bar.”

Dates:

Spring Jazz

7th - 10th April 2015

Summer Jazz

16th - 22nd August 2015

Winter Jazz

27th - 30th December 2015

Tutors:

Gabriel Garrick, Will Bartlett, Kate Mullins, Martin Kolarides, Sam Walker, Spencer Brown, Alan Jackson.

Location:

Yehudi Menuhin School
Stoke d'Abernon,
Cobham,
Surrey KT11 3QQ

For more information:

www.jazzacademy.co.uk

Contact:

gabsgarrick@yahoo.co.uk

LATEST NEWS

The Jazz Academy is currently taking enrolments for Summer Jazz in August.

JAM SESSIONS AROUND SUSSEX

Every Monday

The Bee's Mouth, 10 Western Road, Brighton BN3 1AE

Hosted by guitarist Luke Rattenbury 9pm - late.

The A Train Jazz Jam is currently on a break.

Every Tuesday

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Hosted by guitarist Paul Richards. 8pm - 11pm

www.brunswickpub.co.uk www.paulrichardsguitar.com

Every Wednesday [except Wednesday 3rd June]

In Session at The Verdict, 159 Edward Street, Brighton BN2 0JB

Hosted by the Wayne McConnell Trio.

Wayne McConnell, piano; Eddie Myer, bass; Milo Fell, drums.

Trio Set 8:30pm. Jam Session 9:30pm - 11pm. www.verdictjazz.co.uk

Thursday

The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

Oli Howe, piano; Oz Dechaine, bass; Jim Whyte, drums.

Thai food from 6pm. Jazz Jam 8:30-11pm.

Usually every 4 weeks, on the first/last Thursday of the month, but check the Facebook page:

www.facebook.com/regencyjazzjam

Sunday 7th June

Watermill Jazz Jam Session, Friends Life Sports & Social Club, Pixham Lane, Dorking, Surrey RH4 1QA

Jam session 2-5pm

Usually the first Sunday of the month but check the website for details.

www.watermilljazz.co.uk

Friday 26th June

Jazz Jam with Jenny Green, The Leatherhead Theatre, 7 Church Street, Leatherhead, Surrey KT22 8DN

Hosted by vocalist Jenny Green. 8pm start.

Usually the last Friday of the month. www.jennygreensings.com [no sessions in July & August]

Out & About

Album Reviews

At the Watermill

Ken Peplowski and Alan Barnes



(www.woodvillerecords.com)

When two of the great jazz musicians get together with a stellar rhythm section, you just know that you are in for a treat and so it proves to be. Both musicians at the top of their form play tunes from Horace silver to Antonio Carlos Jobim.

Luiza is played as a clarinet duet with both men effortlessly collectively improvising. Together is a swinging tenor duet. *Menina Flores* is a latin showcase for Alan's sinuous baritone before Ken comes in with clarinet. Al Cohn's *Jazz Line* gets the full swinging alto/tenor treatment. The poignant *Some Other Spring* is played sumptuously on alto and clarinet. The album is completed with *Pee Wee's Blues* on clarinets.

If you like jazz played with effortless ease and taste by some of the best musicians around, this CD is certainly for you.

String Theory

Partikel

(www.whirlwindrecordings.com)

This music is not simply an acoustic trio recording with an added string quartet. The strings are an integral part of the band improvisation flowing in and out of the music augmenting and sometimes leading the outstanding trio.

Almost all the compositions (except *Body & Soul*) were written and arranged by the superb Duncan Eagles on tenor. The opening track bursts in to life with *Clash of the Clans Part 1*, with the strings, tenor and rhythm section all throwing their weight in. This track is closely followed by *Part 2 (Seeking Shadows)*, with all the trio members individually shining bright. *Part 3 (Midnight Mass)* completes the trilogy.

Introduction to the Buffalo is a sublime classical sounding solo by Bennet McClean followed by *The Buffalo* with Duncan Eagles on soprano with another wonderful violin solo.

This album could change your listening habits! If this was an experiment, it was brilliantly conceived and executed. Listening to it anti-socially on headphones was a most rewarding experience.

String Theory was CD of the month in the European Jazz Chart (May 2015). The Partikel Trio play the Verdict on June 26th prior to their extensive tour of China.

John Edwards

Out & About

Live Reviews

John Taylor Trio

St. George's Church,
Kemp Town, Brighton
Saturday 28th March 2015

Picture a scene with three hugely influential pioneers of contemporary British and European jazz, a kind of modest supergroup bringing highlights of their collective body of work to an audience known for its seeking out of authentic music, and you have Brighton Jazz Club's hosting of the trio of pianist and composer John Taylor, major recording artist for ECM Records, tenor and soprano sax player and bandleader Julian Arguelles and drummer Martin France, who has played with artists right through the musical spectrum, from John Paul Jones, David Gilmour and Elvis Costello, to Lee Konitz and Maria Joao.

Tonight's performance probably spans much of jazz history specifically and music history in a wider sense, as both Arguelles and France were members of 1980s jazz collective Loose Tubes, while bandleader John Taylor cut his teeth as accompanist to Cleo Laine and in the Ronnie Scott's quintet in the early 1970s as well as composing for his own sextet at the beginning of his career.

The first set is introduced with plenty of original pieces, with a number of tracks from albums like "Circularity", much of which was written and recorded by Arguelles and Taylor. "Lardy Dardy" composed and played on tenor sax by

Arguelles, is beautiful, funny and wistful by turns. His tone is high and clear, with a solo intro showcasing a sensual sound which alternates between both transatlantic and continental influences, echoing and reflecting the presence of Brad Mehldau, Bill Evans and One of the most immediate aspects of Taylor's live playing is its meandering, random and occasionally form-free quality. There is a meditative, atmospheric indie-film soundtrack to it, which draws the listener in and holds their attention. The trio sets a gentle pace initially, then piano and tenor sax begin to harmonise rhythmically, building to arcs of sound which rise and fall until they reach the rafters. Martin France's sensitive drumming leaves them all plenty of space to converse, on occasion only adding brushwork accents to add splashes of colour. As well as showcasing the Taylor/Arguelles compositions, the players also bring their trademark reflective but highly rhythmic quality to standards like Kenny Wheeler's "Sophie". Taylor's collaborations with Wheeler are well documented in the form of eight albums, the majority recorded for ECM, this song's inclusion, with Arguelles' bright interludes, often conjuring up a wash of light over the Mediterranean, the pale gold of beaches in the South of France, evoking a strong sense of location: the France of Van Gogh, or St Raphael, Nice or Cannes. There is a wistful but engagingly modern feel to it, which leaves the audience wanting more.

For the second set, the mood turns from melancholy in Taylor's solo work, such as



Photos of John Taylor, Julian Arguelles and Martin France by Rachel Zhang



“Ambleside”, to fast and percussive for Cole Porter’s “Everything I Love”, the powerful acoustics of the venue helping to create a powerful, exciting flow. It is here that Taylor’s quiet, professor-like demeanour becomes raw and turbo-charged on stage, illustrating busy, intense passages and culminating with mysterious resolution. These are followed by further interpretations of some of Wheeler’s compositions, which seem to speak of love without words: in these, Taylor makes the piano sing like a nightingale. If there is a jarring note, it is only in the unnecessarily diffident, apologetic, almost inaudible manner in which Taylor introduces the cool beauty and enchantment of each piece he is about to perform.

By contrast, “Frolics” is a mad, daft percussive romp, where the pianist hammers his hands rhythmically against the keyboard. Martin France delights the audience, first with drum rolls which beautifully highlight Arguelles’ sax, then with his own gloriously understated drum solo driven by a superbly controlled but determined passion. There is also more than a hint of the rock drummer about his stage presence. As he tells me afterwards,

he continues to work as a studio musician for every kind of band from modern classical to pop, as well as appearing on Julian Arguelles’ album “Phaedrus” and is writing new material for his own band Spin Marvel.



Taylor follows up with the title track from the album “Cadence”, with a long and winding melody full of yearning, vibrancy and excitement. For this piece, piano and drums carry on a distinctive heartwarming call-and-response in contrast to the earlier, cool, more diffuse, melancholy atmosphere. Finishing on an effortless, bluesy finale, the players show just the kind of synchronicity which can come from long acquaintance and deep knowledge of each other’s playing,

and there is nothing shallow or lightweight about it.

Watching this trio of masters at work gives an in-depth insight into the way that more leftfield compositional jazz has developed over its more recent period and Taylor’s groundbreaking catalogue of work, both live and recorded, is a real inspiration for future generations.

Jasmine Sharif

Marius Neset Quintet
Brighton Dome Studio Theatre
(presented by Brighton Jazz Club)
Saturday 11th April

In a veritable sea of rising young stars, beyond all the hype, it's often rare to find a truly original talent. Enter then, Swedish saxophonist Marius Neset, on a first live outing to Brighton's Dome Studio Theatre. The general creativity of the jazz scene regularly coming from Scandinavia has a legendary reputation. However, Neset, originally from Stockholm, is the latest signing of ACT Records, based in Germany, and has a new album out this year, *Pinball* also his seventh album to date. This impressive and prolific output has given him the kind of experience likely to make him stand out from the rest. The Dome Studio is packed out accordingly in expectation of this Brighton Jazz Club event, and there is an excited buzz in the air.

Neset brings with him from Sweden, Magnus Hjorth on piano, and Petter Eldh on double bass, both of whom he met while studying at the Institute of Rhythmic Studies in Stockholm. The inclusion in the line-up of the English percussionists Jim Hart, another regular Brighton Jazz Club artist, and Josh Blackmore on drums, gives an innovative foretaste of what is to come.

Dividing his time on stage between marimba and vibraphone, Hart, double beaters in each hand Gary Burton style, sets up an African-influenced rhythm for the opening strains of the first set. On "World Song Part I", Hart makes his vibraphone send crystal droplets of sound into the still air, and as Neset's tenor sax soars, piano, percussion, drums and bass all combine, punctuating the main melody

at different intervals. There is a tremendous energy about this musical attack on the ears. Neset, like all born composers, has a tremendous ear for a good tune. However, his arrangements are the really outstanding element of his live gigs. On "World Song Part II", there's a distinctive descending bass line fused with piano, while Hart's hands holding the beaters, become a frenetic blur, contributing riveting movement and harmony to the overall spectacle.

The multicultural theme continues on the next piece, as Neset sets up a flamenco-style handclapping, accompanied by the marimba. Hart then proceeds to play double bow on his vibes, rather impressively using one bow on either side of the instrument for "Aberhonndu", a movement from the current album. On this composition, Magnus Hjorth really lets rip with an impressive piano solo, interplaying beautifully with Hart, and introducing Neset's bass clarinet.

Neset's current tour shows consist almost entirely of a series of suites, a feature of his unique composition style, rather than the more expected set of songs. On this occasion however, the show is hampered throughout by technical sound faults: speakers crackling and mobile phones going off, which mars the Weather Report-influenced jazz-funk influences in the next section, just as the audience begins to groove on what they are hearing. This is somewhat unusual for the Dome Studio and feels regrettable, as the sparkling improvisational eclecticism of all five players really needs full emphasis and attention.

Neset apologises for the disturbance in charmingly broken English to the

audience, but it's all just as soon forgotten as the momentum builds again with lightning-fast sax and bass runs, and he quickly brings the house down in rapturous applause with a glorious sax solo on "Fields of Clubs". As a whole, their dynamic, energetic approach, dexterity and virtuosic onslaught win the quintet warm applause with outright cheering from the audience at the end of the first set.

After the interval, the show evolves into a much more sophisticated, laidback and more recognisable style of European jazz, as Neset introduces a much, breathier, sexier feel for his "Music for Cello and Saxophone". Each player's solos are showcased in the mood-changing "Police", with Petter Eldh displaying considerable expression in emotionally moving, touching bass solos, accompanied by the driving muscular drumming of Josh Blackmore. Here, I'm also noticing that Jim Hart's percussive experimentation is being exceptionally well received by a more liberal Brighton audience, stomping and shouting, eager for the shock of the new and untried.

On "Odes of You", the piano is intelligent and explorative, and with "Lullaby", Neset introduces one of his trademark techniques: very low, breathy sentences played acapella. When Hart takes a turn behind the drum kit, the rough, choppy phrases of the sax, interspersed with dynamic drum breaks, brings the audience to their feet.

Neset stands with head bowed, sax in hand, seemingly momentarily overcome. "It's been fantastic to have you here tonight," he says, finally.

"Thank YOU!" shouts someone from the front row.

With his evident magnetism as a composer, Neset's distinctive style, characteristic mini-symphonies, dominated by very fast rhythmic passages, brings great distinction and variety to the live experience, and in many ways redefines jazz. Should you believe the hype? In a word: yes.

Jasmine Sharif



Bruce Adams/Alan Barnes Quintet

Under Ground Theatre, Eastbourne

Friday 15th July 2015

A five star line-up that's hard to beat, and so it proved to be. Straight ahead jazz, chestnut jokes (the old ones are the best), and the relaxed spontaneity of musicians fully at home with each others' company. The usual mixture of old and new, with several tracks from the Spontaneous Combustion album, including the title track of the same name, and 'Hanging Around for Friday', a tune dedicated to Alan's (mis-spent?) youth. Lovely solos from one and all, but especially a ballad from Bruce on flugelhorn. A full house more than had their moneys worth.

Alan Barnes, saxes; Bruce Adams, trumpet, flugelhorn; Robin Aspland, piano; Simon Thorpe, bass; Bobby Worth, drums.

Next gig at the Under Ground, Friday 12th June: Darius Brubeck.

Brian O'Connor

Photo of Alan Barnes by Brian O'Connor



Benjamin Clementine

Theatre Royal, Brighton

Thursday 21st May

If you have ever had one of those moments, a turning flash in your life, like a dazzling comet falling to earth, then the appearance of Benjamin Clementine in the Brighton Festival 2015 line-up, could easily count as a landmark to that point.

Tonight's performance is Clementine's second visit to the Brighton Festival, having opened for Cat Power at the Brighton Dome in May 2014. At first glance, as he comes out on to the stage clad mainly in a sleek dark-grey Crombie overcoat, shirtless and barefoot, to an enthusiastic roar from the assembled Theatre Royal crowd, it is still difficult to imagine him as a homeless man living on the streets of the Place de Clichy in Paris, in hostels in Montmartre, and busking on the Metro. Yet sometimes the truth is stranger than fiction. In the three years since he was first discovered, North London-born Clementine has made two EPs, "Cornerstone" and "Glorious You", for French label Behind Music, and his songs have gone viral on YouTube. He has appeared on Later with Jools Holland, garnering the praise of Paul McCartney, and has performed at the 2014 Montreux Jazz Festival. His first studio album, "At Least for Now" was released in January 2015, which forms the basis of his current tour. It's an extraordinary catalogue of achievement in a short space of time, and a kind of explosion of self-expression not seen every day. Yet this artistic complexity sits somewhat at odds with the simplicity of his act. For starters, the stage is almost completely dark, with nothing else but a black backdrop and a single spotlight.

"Wow, what a place," says Clementine, looking around the auditorium and at the

seating in plush red rows under the elaborate nineteenth-century pillars and balconies of the theatre. By contrast, his set itself seems deliberately minimalist. His speaking voice is curiously squeaky, high and soft, underlying a dandified but definite masculinity.

Moving with a dancer's grace to his piano stool, he opens the show, in no particular hurry, with "Condolence" from his first EP. First, there comes a babble of rippling stream-of-consciousness piano, simultaneously hot and cold, like a thermal Icelandic lake. Then, his singing voice rings out into the air, deep and resonant. There are layers and layers and textures of jazz in that voice, which also seems to make its home in the blues.

Actually, I can hear three different registers within its sound: pure and birdlike falsetto; a mellow and expressive chest voice, not unlike a cello; and a booming heart-warming bass. He uses it to visibly move and challenge the crowd, which I can feel quivering and sighing in swathes and waves of emotion, as Clementine swims through the songs "Adios" "Nemesis", and "The People and I", his evocative and powerful words ever more urging his fans to reflect on their own lives through his own poignant self-mirroring. Easy listening it ain't.

As a modern society we are used to the live confessional and self-unburdening of the singer-songwriter. But Clementine is refreshingly different: a 21st century self-styled singer-poet and pianist. It would not be an exaggeration to say that there is something of the genius composer about him. His rapport with the audience is instant and striking within the first few phrases.

"Makes it all up on the spot, he does," I

hear someone behind me whisper. Throughout the set, the instrumental improvisational comparisons with jazz feel inevitable, and yet Clementine also wears his classical compositional influences clearly on the sleeve of his Crombie.

After a break in the music, clearing his throat and shuffling for what seems an age, he welcomes on stage, with an eloquent gesture of his long fingers, a solo female cello player, who accompanies him on an impassioned version of “Cornerstone”, one of his YouTube hits. In this song, cello and piano build up a duel in a passionate cascading vortex of sound.

“Where are you going?” he asks, as the cellist draws the last plaintive call from her bow across the strings, and makes as if to leave the stage. As the audience giggle, he gestures to her instead to come to his side at the piano and stand there to listen to him as he sings of the needy city boy, desperate for love in “London”, following up with “Gone”, a tale of urban desertion, tinged with delicious humour. As Clementine cranes his neck around, much like a mime artist, to watch an imaginary lover leaving him, “We love you, Benjamin!” bursts out in a sudden exclamation from the front row. Clementine is visibly touched by this, bowing, and saying “Thank you“, in that hushed speaking voice of his, accompanied by several minutes of clapping.

There is a real sense of theatre in the way Clementine comes over as a performer. He is a master of the pause, making it redolent with meaning. He also harnesses the power of silence on stage, pure and simple, using it much as a method actor does. However, once more a paradox: there is a faint puff of the music hall in the air, as if Clementine had somehow imbibed the influence of Brighton resident

and twentieth-century raconteur - comedian Max Miller as he passed by his statue in the Pavilion Gardens on his way to the stage door earlier on in the evening. In addition to this, the influences of French music hall; overtones of French chanson: the “boulevardiste” society, with the young Edith Piaf singing in smoky Parisian bars, all also make themselves felt in his songs. Combined with traditional Gallic sensitivity to and appreciation for a meaningful lyric, it is perhaps no accident that he was first discovered in France. And yet he is unmistakably a “world” artist in the true sense of the word.

As the show ends, he and the cellist come back on stage to play an encore with two more songs, “Mathematics”, followed by “I Won’t Complain”.

And for one electrifying moment, the single spotlight, high above, picks out Clementine’s regal profile, with its photogenically high cheekbones, held frozen in time.

Although there are bound to be the inevitable critical parallels drawn with other artists, Clementine continues to exude his own appeal. More innocent than Nina Simone, more assertive and extrovert than Antony Hegarty, whatever the conjectured reasons for the current wave of his popularity, his virtuoso piano, gut-wrenching voice, improvisational flair, nerve-touching lyrics highlighting the absurdity and sadness of life and love, his honesty, vulnerability and sheer heart, should ensure his longevity.

Jasmine Sharif

June Gig Listings

Monday

1

Simon Savage with Terry Seabrook & Dan Sheppard
The Snowdrop, Lewes
8-10:30pm Free [R]

Jazz Jam with One Hat Trio
The Bee's Mouth, Hove
9pm Free [R]

Tuesday

2

The Brunswick Jazz Jam hosted by Paul Richards
The Brunswick, Hove
8:30pm Free [R]

Simon Spillett
The Hare & Hounds,
Worthing
8:30pm Free

Claire Martin Quartet
JazzHastings
8:30pm £10

Kit Downes Trio
The Verdict,
Brighton
8:30pm £12/9

Wednesday

3

Tommy Smith & Brian Kellock
The Verdict, Brighton
8:30pm £15/12

Liane Carroll
Porters Wine Bar, Hastings
9pm Free [R]

Thursday

4

Jack Kendon + Guests
The Bristol Bar, Brighton
8pm Free [R]

Chichester College on Tour
The Brunswick, Hove
7:30pm £5

Friday

5

Steve Aston Gypsy Jazz
The Office, Brighton
8:30pm Free [R]

Ivo Neame Quintet
The Verdict, Brighton
8:30pm £15/12

Simon Bates Big Band
Steyning Jazz Club
8:30pm £12/7

Saturday

6

Imogen Ryall
Queen Victoria,
Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz
The Paris House, Brighton
4-7pm Free [R]

Sunday

7

Lou Beckerman & Paul Richards
Morleys, Hurstpierpoint
12:30pm Free

Jazz Festival at The Lamb, Piltdown, Uckfield
Ela Southgate & Robin Watt
Charlotte Glasson Band
Bonzos Jazz Band
1-5pm £5 or free to diners

Savannah/Assorted Nuts
The Six Bells, Chiddingly
1-3pm Free [R]

Steve Aston Gypsy Jazz
Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars
Lion & Lobster, Brighton
8-10pm Free [R]

Gypsy Jazz
The Hand In Hand, Brighton
8:30pm Free [R]

Black Lion Jazz
The Black Lion, Brighton
9pm Free [R]

Monday

8

Terry Seabrook Piano Trio with Paul Whitten & Peter Hill

The Snowdrop, Lewes
8-10:30pm Free [R]

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Tuesday

9

The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove
8:30pm Free [R]

Leon Greening

The Hare & Hounds,
Worthing
8:30pm Free

Wednesday

10

In Session with the Wayne McConnell Trio

The Verdict, Brighton, 8:30pm Free [R]

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

11

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

12

Liane Carroll

The Verdict, Brighton
8:30pm £15/12

Steve Aston

Gypsy Jazz
The Office, Brighton
8:30pm Free [R]

Darius Brubeck Quartet

Under Ground Theatre,
Eastbourne
8pm £13/12

Saturday

13

Imogen Ryall

Queen Victoria,
Rottingdean
2-5pm Free [R]

Steve Aston

Gypsy Jazz
The Paris House,
Brighton
4-7pm Free [R]

Dave Williams Swing Band

The Verdict, Brighton
8:30pm £15

Jacqui Dankworth

Connaught Theatre, Worthing
7:30pm £16.50

Sunday

14

Mike Hatchard Jazz Breakfast with Frank Holder

Beauport Park Golf Course
11am £8.50 (incl. coffee & pastry)

Music From The Sofa

Leaf Hall, Eastbourne, 11:30am £8
(includes tea/coffee + a pastry)

Savannah/Assorted Nuts

The Six Bells, Chiddingfold
1-3pm Free [R]

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free [R]

Studio 9 Orchestra

Kineojazz at The Basement, Brighton
8pm £10/7

Gypsy Jazz

The Hand In Hand, Brighton
8:30pm Free [R]

Black Lion Jazz

The Black Lion, Btn.
9pm Free [R]

Gig Listings

Monday

15

Nigel Price with Terry Seabrook & Alex Eberhard

The Snowdrop, Lewes
8-10:30pm Free [R]

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Tuesday

16

The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove
8:30pm Free [R]

Mark Bassey

The Hare & Hounds, Worthing
8:30pm Free

Wednesday

17

Lou Beckerman/Wayne McConnell/Terry Pack

All Saints Church, Hove
1pm Free (donation)

In Session with the Wayne McConnell Trio

The Verdict, Brighton
8:30pm Free [R]

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

18

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Jay Phelps Quintet The Ronnie Scott Story

Chichester Jazz Club Pavilion Theatre, Worthing
7:45pm £12/7 7:45pm £19

Friday

19

Basil Hodge Quartet

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

The Office, Brighton
8:30pm Free [R]

Saturday

20

Imogen Ryall

Queen Victoria,
Rottingdean
2-5pm Free [R]

Steve Aston

Gypsy Jazz
The Paris House,
Brighton
4-7pm Free [R]

Sunday

21

Jo Fooks & Ted Beament

The Hawth, Crawley
Noon - 2:30pm £19.95 (incl. lunch)

Savannah/Assorted Nuts

The Six Bells, Chiddingly
1-3pm Free [R]

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars

Lion & Lobster,
Brighton
8-10pm Free [R]

Gypsy Jazz

The Hand In
Hand, Brighton
8:30pm Free [R]

Black Lion Jazz

The Black Lion,
Brighton
9pm Free [R]

Monday

22

Organ Trio with Andy Williams and Dave Cottrell

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Tuesday

23

The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove
8:30pm Free [R]

TBA with Roy Hilton Trio

The Hare & Hounds, Worthing
8:30pm Free

Wednesday

24

In Session with the Wayne McConnell Trio

The Verdict, Brighton
8:30pm Free [R]

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

25

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

26

Partikel + Benet McLean

The Verdict, Brighton
8:30pm £15/12

Steve Aston Gypsy Jazz

The Office, Brighton
8:30pm Free [R]

Dave Williams

Brighton Railway Club
6-8:30pm Free [R]

Saturday

27

Imogen Ryall

Queen Victoria,
Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz

The Paris House,
Brighton
4-7pm Free [R]

Sunday

28

Savannah/Assorted Nuts

The Six Bells, Chiddingly
1-3pm Free [R]

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones

All Stars

Lion & Lobster,
Brighton
8-10pm Free [R]

Gypsy Jazz

The Hand In Hand,
Brighton
8:30pm Free [R]

Black Lion Jazz

The Black Lion,
Brighton
9pm Free [R]

Monday

29

Julian Nicholas with Terry Seabrook, Nigel Thomas & Peter Hill
The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio
The Bee's Mouth, Hove
9pm Free [R]

Tuesday

30

The Brunswick Jazz Jam hosted by Paul Richards
The Brunswick, Hove
8:30pm Free [R]

Raoul D'Oliveira
The Hare & Hounds,
Worthing
8:30pm Free

Big Band Listings

For big band listings around Sussex please see the column Big Band Scene.

Don't be disappointed

If you are traveling a long distance, contact the venue before setting out, in order to confirm that it is still going ahead.

Details are assumed to be correct at the time of publication.

Be on time

The times listed are those given by the venue. This is normally the start time so you will have to get there about 30mins beforehand to get a seat and settle down.

Keep the noise down

Please remember to switch off your mobile phone and other mobile devices.

And don't talk during the bass solo (or any solo for that matter).

Nothing is free

Gigs that are advertised as free mean that they won't charge at the door, but the musicians will be paid by the venue who rely on income from the bar and/or kitchen.

Please support artists and venues by buying a few drinks, and maybe having something to eat.

When should I clap?

When you're the only one clapping, it's time to stop.

[R] = Residency

The listed performer plays there regularly (but may not be there every week) and may have special guests.

Listings

All listings in The Sussex Jazz Magazine are free of charge.

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'

On The Horizon

July

Under Ground, Eastbourne

10th July: Craig Milverton Quartet

Sunday Jazz Brunch @ Leaf Hall, Eastbourne

19th July, 11:30am: Sue Richardson Duo

Love Supreme Festival

Friday 3rd - Sunday 5th July

A 3-day festival at Glynde

Saturday: The Bad Plus + Joshua Redman,
Jason Moran, Dianne Reeves, GoGo
Penguin, Bill Laurance, Partisans

Sunday: Hugh Masekela, Terence
Blanchard, Taylor McFerrin, Christine
Tobin, Joe Stilgoe, Dylan Howe

Jazz Hastings

Tues. 7th July Dave Newton's Big Screen
Trio

August - December

Jazz Hastings

Tues. 4th August: Matt Ridley Quartet

Tues. 1st September: Jean Toussaint

Ropetackle, Shoreham

Sat. 1st Aug. Claire Martin & Liane
Carroll

Rye Jazz Festival

27th - 31st August

Avery Sunshine, James Torme, GoGo
Penguin, Liane Carroll, Theo Jackson

Concorde 2

Wednesday 7th October
Snarky Puppy

Venue Guide

All Saints Church, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331

Bacall's Bar, Rialto Theatre, 11 Dyke Road, Brighton BN1 3FE

Barney's Cafe/Bar, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075

Boutique, 2 Boyces Street (off West Street), Brighton BN1 1AN

Brighton Railway Club, 4 Belmont, Brighton BN1 3TF (near Seven Dials)

Casablanca Jazz Club, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817

Charles Dickens, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG

Chichester Jazz Club, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
www.chichesterjazzclub.co.uk

Chichester Cinema at New Park, New Park Road, Chichester PO19 7XY
www.chichestercinema.org

Coach and Horses, Arundel Road, Worthing Tel. 01903 241943

Cubar, 5 Preston St., Brighton BN1 2HX
www.cubarbrighton.com

Forest Row Jazz Club, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW

Hand In Hand, 33 Upper St. James's St., Brighton BN2 1JN Tel. 01273 699595

Hove Cricket Ground (Boundary Rooms), Eaton Rd, Hove BN3 3AN

Jazz Hastings, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ
(near Jerwood Gallery/Lifeboat Station) Tel. 01424 250221
www.jazzhastings.co.uk

Knole Hall (next to St. John's Church), 1 Knole Road, Brighton BN1 6RB

Leaf Hall, 51 Seaside, Eastbourne, BN22 7NB 01323-325764
www.leafhall.co.uk

Lion & Lobster, 24 Sillwood St., Brighton BN1 2PS Tel. 01273 327 299

Morleys, 42 High Street, Hurstpierpoint BN6 9RG
For reservations call 01273 835000 or email: info@morleysbistro.uk

Patcham Community Centre, Ladies Mile Road, Brighton BN1 8TA

Pavilion Cafe, Chequer Mead Community Arts Centre, De La Warr Road, East Grinstead, West Sussex RH19 3BS

Pavilion Theatre, Marine Parade, Worthing BN11 3PX
www.worthingtheatres.co.uk

Porters Wine Bar, 56 High Street, Hastings TN34 3EN Tel. 01424 427000

Ravenswood Inn, Horsted Lane, Sharpthorne, W. Sussex RH19 4HY

Queen Victoria, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121

St. Bartholomew's Church, Ann Street (off London Road), Brighton BN1 4GP
www.stbartholomewsbrighton.org.uk

St. George's Church, St. George's Road (corner of Abbey Rd.), Kemp Town, Brighton BN2 1ED www.stgeorgesbrighton.org

St. John's Church, Knoyle Road (corner of Preston Road), Brighton BN1 6RB
www.brightonstjohn.org.uk

St. Mary in the Castle, 7 Pelham Crescent, Hastings, East Sussex TN34 3AF

Safehouse (an improvised and experimental music collective) upstairs at The Good Companions, 132 Dyke Road, Brighton BN1 3TE
<http://safehousebrighton.co.uk>

Saltdean Lido, Saltdean Park Road, Saltdean

Smalls, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB
www.smallsjazzbrighton.com

Stanmer House, Stanmer Park, Brighton, East Sussex BN1 9QA Tel: 01273 680400

Steyning Jazz Club, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB
Tel. 01903 814017 www.steyningjazz.co.uk

The Albion 110 Church Road, Hove, BN3 2EB

The Ancient Mariner, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE

The Balcombe Club, Victory Hall, Stockcroft Road, Balcombe, Haywards Heath RH17 6HP

The Basement, 24 Kensington Street, Brighton BN1 4AJ 01273 699733

The Bee's Mouth, 10 Western Road, Brighton BN3 1AE Tel. 01273 770083

The Birley Centre, Carlisle Road (corner of College Road), Eastbourne BN21 4EF

The Black Lion, 14 Black Lion Street, Brighton BN1 1ND

The Bristol Bar, Paston Place, Brighton BN2 1HA Tel. 01273 605687

The Brunswick, 1-3 Holland Rd, Hove BN3 1JF Tel. 01273 302 121 www.thebrunswick.net

The Bugle, 24 St. Martins Street, Brighton BN2 3HJ Tel. 01273 607753

The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB

The Church of the Annunciation, 89 Washington Street, Brighton BN2 9SR
www.annunciationbrighton.org.uk

The Crown & Anchor, 213 Preston Road, Preston Park, Brighton BN1 6SA Tel. 01273 559494

The Denton Lounge, Worthing Pier, Worthing Tel. 01903 218 250

The Dome, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)
<http://brightondome.org>

The Good Companions, 132 Dyke Road, Brighton BN1 3TE (upstairs room)

The Hare & Hounds, 79-81 Portland Road, Worthing BN11 1QG Tel. 01903 230 085
www.worthingjazz.org.uk or www.hareandhoundsworthing.co.uk

The Hawth, Hawth Avenue, Crawley RH10 6YZ www.parkwoodtheatres.co.uk

The Hope, 11-12 Queens Road, Brighton BN1 3WA Tel. 01273 325793

The Hove Kitchen, 102-105 Western Road, Hove BN3 1FA

The Komedia, 44-47 Gardner St., Brighton BN1 1UN Tel. 01273 647101

The Lamb, Goldbridge Road, Piltdown, Uckfield TN22 3XL Tel. 01825 724688

The Latest Music Bar, 14-17 Manchester St., Kemp Town, Brighton BN2 1TF

The Lord Nelson Inn, 36 Trafalgar St., North Laine, Brighton

www.thelordnelsoninn.co.uk

The Mad Hatter Cafe, 38 Montpelier Road, Brighton BN1 3BA Tel. 01273 722279

The Mesmerist, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542

The Office, 8-9 Sydney Street, Brighton BN1 4EN

The Old Market, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801

<http://theoldmarket.com>

The Paris House, 21 Western Road, Brighton BN3 1AF

The Plough, Vicarage Lane, Rottingdean BN2 7HD Tel. 01273 390635

The Queen's Head, The Hollow, West Chiltington, Pulborough RH20 2JN

The Real Eating Company, 18 Cliffe Street, Lewes BN7 2AJ Tel. 01273 402650

The Red Lion, Lion Hill, Stone Cross, near Eastbourne BN24 5EG

The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

The Roomz, 33 Western Road, St. Leonards TN37 6DJ

The Ropetackle, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273

464440 www.ropetacklecentre.co.uk

The Round Georges, 14-15 Sutherland Road (corner of Canning St.), Brighton BN2 0EQ

Tel. 01273 691833

The Six Bells, The Street, Chiddingly BN8 6HE Tel. 01825 872227

The Snowdrop Inn, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018

The Under Ground Theatre, (below the central library), Grove Road, Eastbourne BN21 4TL

<http://undergroundtheatre.co.uk>

The Verdict, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847

www.verdictjazz.co.uk

Theatre Royal, New Road, Brighton BN1 1SD Tel. 0844 871 7627

Three Jolly Butchers, 59 North Road, Brighton BN1 1YD

The Quiz



1. Which singer was born on 2nd June 1962?
2. Duncan Eagles performs in which band with Max Luthert and Eric Ford?
3. Brighton Big Band features which two vocalists?
4. What's the name of Terry Pack's latest project?
5. Which venue in Brighton hosts Kineojazz concerts?
6. Saxophonist Tommy Smith appears at The Verdict with which pianist?
7. Which vibraphonist performs in Ivo Neame's Quintet?
8. Which Surrey born guitarist is a former infantry soldier?
9. The latest album by Ken Peplowski and Alan Barnes was recorded at which jazz venue?
10. Which British jazz pianist has played in the band Empirical, Troyka and The Golden Age of Steam?

[Click here to go to the answers on the final page](#)

SJM

The Sussex Jazz Magazine



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Next Issue



The July issue of *Sussex Jazz Magazine* will be published on Monday 29th June and will feature an interview with drummer and percussionist Asaf Sirkis.

Ian Shaw



Born 2nd June 1962

Quiz Answers

1. Ian Shaw
2. Partikel
3. Jackie Sampson and Dave Williams
4. Trees
5. The Basement
6. Brian Kellock
7. Jim Hart
8. Nigel Price
9. Watermill Jazz Club in Dorking
10. Kit Downes